

GUITAR • VOCAL WITH TABLATURE

DIARY OF A MADMAN

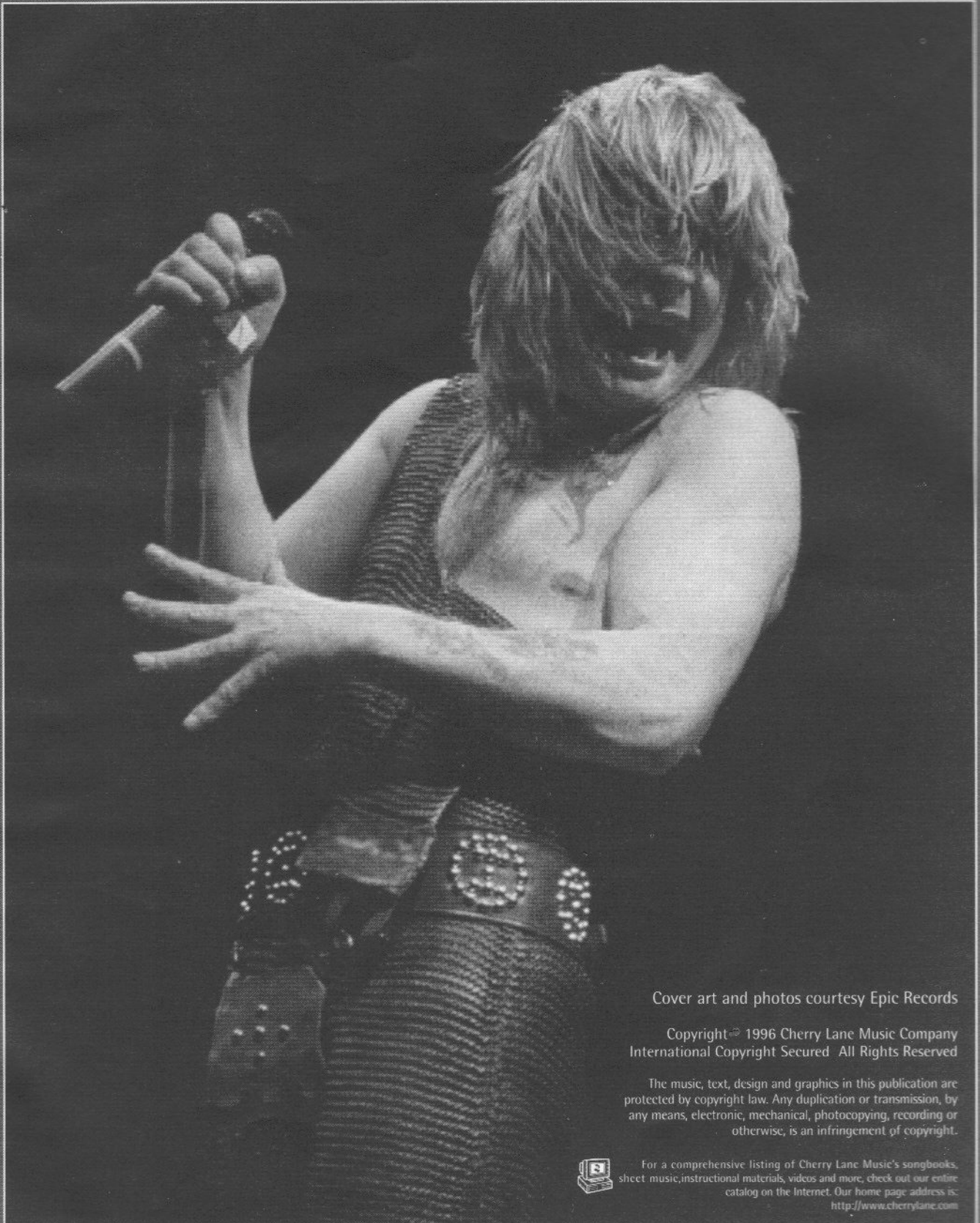


Cherry
Lane
Music

Authorized Edition
guitar



DIARY OF A MADMAN



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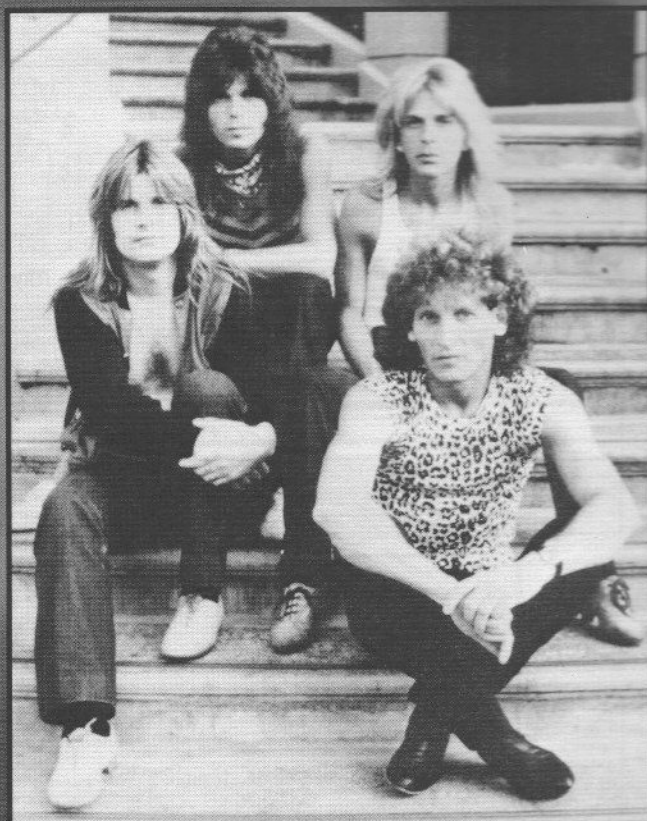
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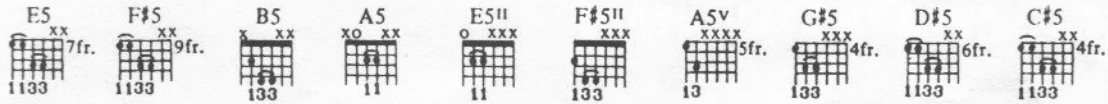
- 4** **OVER THE MOUNTAIN**
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- 79** **TABLATURE EXPLANATION/
NOTATION LEGEND**



CLOCKWISE, FROM BOTTOM LEFT:
OZZY OSBOURNE, RUDY SARZO,
RANDY RHOADS, TOMMY ALDRIDGE

OVER THE MOUNTAIN

Words and Music by Ozzy Osbourne,
Randy Rhoads, Bob Daisley and Lee Kerslake



Tune down 1/2 step:

⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭

Moderate Rock ♩ = 140

Intro

(Drums)

N.C.(E5) A5 G#5
*Gtr. 1 Rhy. Fig. 1

1.2.3.

N.C.(E5) A5
(end Rhy. Fig. 1)

P.M.

*Two gtrs. arr. for one.

4.

N.C.(E5) (F#5)

1st, 2nd, 3rd Verses

G#5

C#5

1. O - ver the moun - tain, _____
2.3. See additional lyrics

Rhy. Fill 1 pick slide

1 Rhy. Fig. 2

P.M.

G#5

N.C.

w/Rhy. Fig. 2 (2 3/4 times)
G#5

take me a - cross the sky. _____ Some - thing in my

(end Rhy. Fig. 2)

P.M.

sl.

H

H

sl.

C#5

G#5

N.C.

vi - sion, _____ some - thing deep in - side. _____

2nd time substitute Rhy. Fig. 2A
 3rd time substitute Rhy. Fig. 2B
 G#5

C#5 G#5

N.C.

G#5

C#5



Where did I wan - der? Where d'ya think I wan-dered to? I've seen life's mag-ic

To Coda 1st time w/Rhy. Fill 2 Chorus

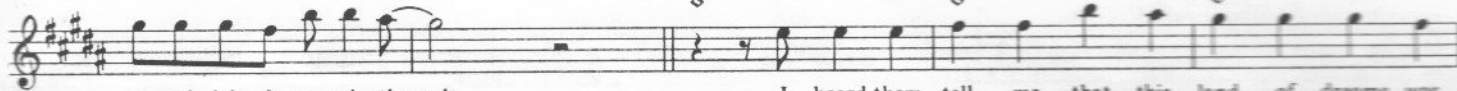
G#5

N.C.

E5

F#5

E5



as-tral plain I trav-el through.

I heard them tell me that this land of dreams was

F#5

B

A#

E5

F#5

E5

w/Rhy. Fill 3

F#5

N.C.(E5)A5



now.

I told them I had rid-den shoot-ing stars and said I'd show them

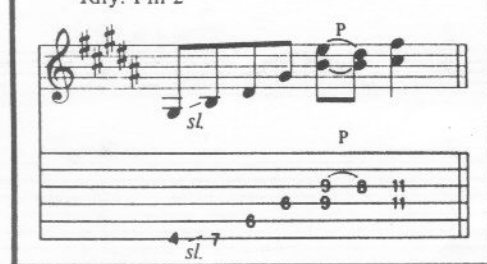
Rhy. Fig. 2A



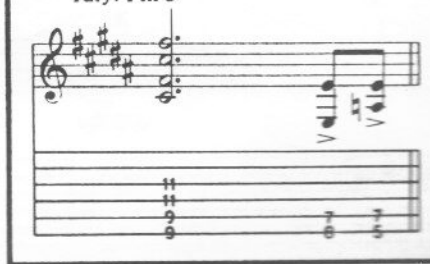
Rhy. Fig. 2B



Rhy. Fill 2



Rhy. Fill 3



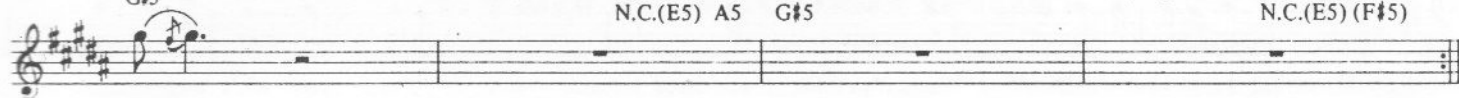
w/Rhy. Fig. 1 (1½ times)

G#5

N.C.(E5) A5 G#5

1. w/Rhy. Fill 1

N.C.(E5) (F#5)



how.

2.

F#5

B5

Bridge
C#m

Bsus4

C#m

Bsus4

Don't need no as - trol - o - gy,

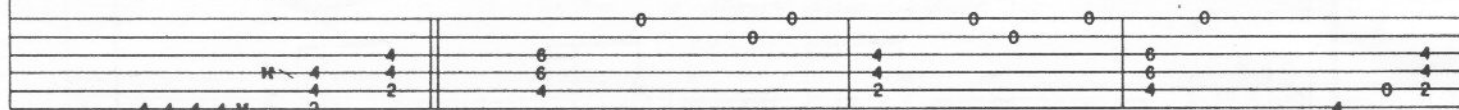
it's in - side of you



P.M.-----4

pick
slide.

let ring



C#m

Bsus4

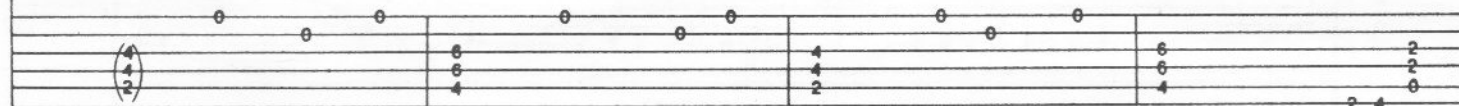
C#m

N.C. Asus2

and me.

You don't need a tick - et to fly with me,

I'm free,



Interlude
w/Fill 1
D#m

1.2.3.

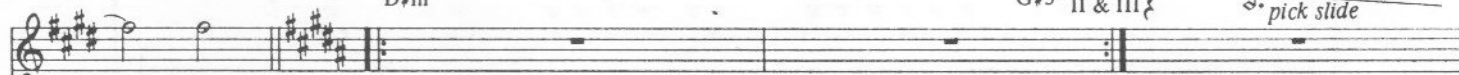
4.

G#5

Gtrs.
II & III

(Gtrs. II & III
cont. in notation)

pick slide



yeah.

(end Rhy. Fig. 3)

Rhy. Fig. 4

P H

P H

P H

(Gtr. I cont. in slashes)
(end Rhy. Fig. 4)

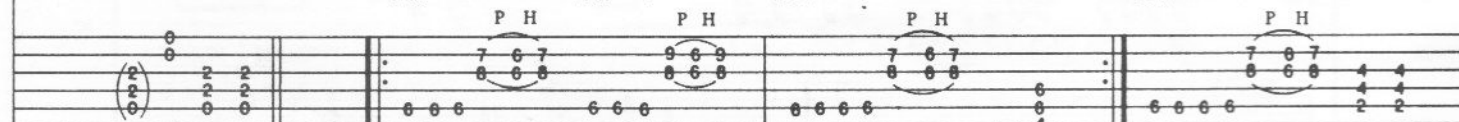


P.M.-----4

P.M.-----4

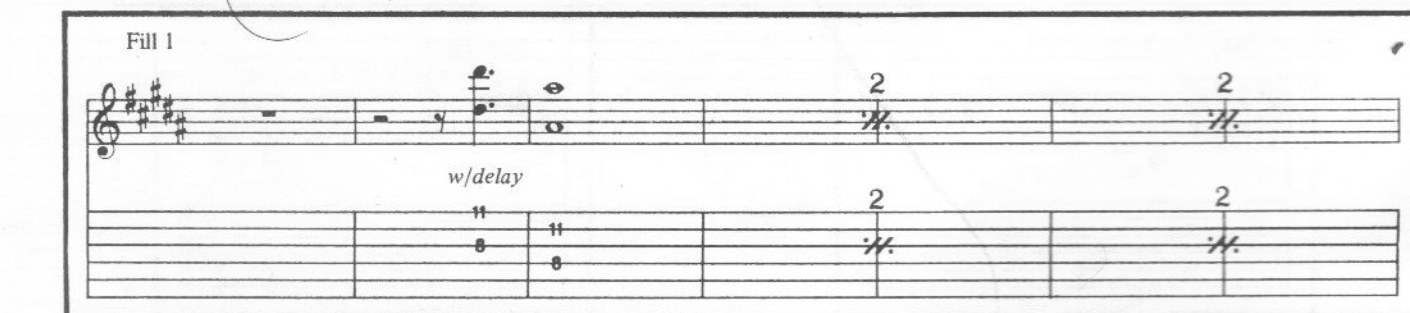
P.M.-----4

P.M.-----4



Fill 1

w/delay



8

[illegible]

Additional Lyrics

2. Over and over, always tried to get away.
Living in a daydream, only place I had to stay.
Fever of a break out, burning in me miles wide.
People around me talking to the walls inside. *(To Chorus)*
3. Over and under, in between the ups and downs.
Mind on a carpet, magic ride goes round and round.
Over the mountain, kissing silver inlaid clouds.
Watching my body disappear into the crowd. *(To Bridge)*

FLYING HIGH AGAIN

Words and Music by Ozzy Osbourne,
Randy Rhoads, Bob Daisley and Lee Kerslake

Tune down 1/2 step:

⑥ = E \flat ③ = G \flat
⑤ = A \flat ② = B \flat
④ = D \flat ① = E \flat



Moderate Rock $\text{♩} = 124$

Intro A D/A A D/A **G5/A D5/A

Oh, no. (Oh, no.) Here we

*Gtr. I *f*

*Two gtrs. arr. for one. **Chord names indicated by gtr. and bass (throughout).

C5/A G5/A A5 A6 A5 N.C. A D/A G5/A

go, now. (Here we go, now.) Oh, no. (Oh, no.)

Full Full

D5/A N.C.

Here we go, now. 1. Got a

H P P P 1/2

H P P P 1/2

P

1st, 2nd, 3rd Verses
 2nd time w/Fill 3
 3rd time substitute Rhy. Fill 2

A5 A6 A5 N.C. A D/A G5/A D5/A

cra - zy feel - ing I don't un - der - stand, got - ta get a - way from - here..

2.3. See additional lyrics

2nd & 3rd times substitute Rhy. Fill 3
 1st time w/Fill 1
 2nd time substitute Rhy. Fill 4

C5/A G5/A A5 A6 A5 N.C. A D/A G5/A

Feel - ing like I should - a kept my feet on the ground

Fill 1 (Gtr. II)

8va Full

Full

20 (20) (20)

Rhy. Fill 3 (Gtr. I)

1 1 1

0 0 0

3 3 3

Fill 3 (Gtr. II)

sl. Fdbk. (8va)

sl. Fdbk.

14 14 9 9

Fdbk. pitch: C#

Rhy. Fill 4 (Gtr. I)

A.H. (15va) sl.

A.H.

2 2 2

0 0 0

3

A.H. pitch: E

wait - ing for the sun to ap - pear. —

Ma - ma's gon - na wor - ry,

D5/A

2nd & 3rd times substitute Rhy. Fill 3

N.C.

Pre-chorus

A5 A6 A5

1/2

sl. sl.

P.M. 1/2 4

I — been a bad, — bad boy. —

No use say - ing sor - ry,

G5/A D/A C/A

3rd time substitute Rhy. Fill 5

G5 A5 A6 A5

1/2

P.M. 1/2 4

P.M.

P.M. 1/2 4

it's some - thing that I — en - joy. —

1. 'Cause
2. If

G5/A D/A C/A

To Coda

Rhy. Fill 1

1/2

P.M. 1/2 4

Rhy. Fill 5 (Gtr. 1)

1/2

sl.

P.M. 1/2 4

sl.

F#m D5 Dsus2

you can't see what my eyes see. (I can see it.)
 you could be in - side my head,

Rhy. Fig. 1

P.M. P.M.

*Background vocal is sung
 1st time only (next 2 bars).

D5 F#m D5

I can see it.) And you can't be in - side of
 you'd see that black and white is

(end Rhy. Fig. 1)

P.M.

1st time w/Fill 2 Dsus2 1.

me. Fly - ing high a - gain,
 read.

P.M.

Fill 2 (Gtr. II)

1½

trem. bar

1½

A5 A6 A5 N.C. A D/A G5/A

*(gain, — gain, — gain, — gain, — gain.) —

1/2 1/2

*Echo repeats

D5/A N.C.

H P H P H P H P H P H P H P H P H P H P

H P H P H P H P H P H P H P H P H P H P

(3) 2 3 2 2 0 0 0 5 0 5 0 5 0 5 0 4 0 4 0 4 0 2 0 2 0 2 0

A5 A6 A5 N.C. A D/A G5 D5

Rhy. Fill 2 (end Rhy. Fill 2)

1/2 1/2

(5)

(3) 2 3 2 2 0 0 0 5 0 5 0 5 0 5 0 4 0 4 0 4 0 2 0 2 0 2 0

N.C. 2.

2. I — Fly - ing high — a - gain, —

sl. sl. sl.

sl. sl.

(0) 3 2

12 12

sl.

Chorus
A5 C5/A D5/A G5/A C5/A

Fly - ing high — a - gain. —

*(gain, — gain, — gain, — gain.) —

Rhy. Fig. 2
w/phase shifter

*Echo repeats

A5 C5/A D5/A G5/A C5/A B5/A A5 C5/A D5/A

Fly - ing high — a - gain, —

*(gain, — gain, — gain, — gain.) —

sl. sl.

*Echo repeats

G5/A C5/A B5/A A5 C5 D5

Fly - ing high — a - gain. — Come on and join me.

(end Rhy. Fig. 2)
(phase shifter off)

Guitar solo
w/Rhy. Fig. 1 (2 times)

F#m
Gtr. II

D5

D5

Bb5

TP TP P H TP TP P H TP TP P H TP TP P H

19 14 19 14 11 14 19 14 19 14 11 14 19 14 19 14 11 14

20 15 20 15 12 15 20 15 20 12 15 20 12

TP TP P H TP TP H TP sl

E5

TP TP P H TP TP P H TP TP P H TP TP P H

12 7 12 7 4 7 12 7 12 7 4 7 12 7 12 7 4 7

C5

TP TP P H TP TP P H TP TP P H TP TP P H

19 8 19 8 5 8 19 8 19 8 5 8 19 8 19 8 5 8

A5

F5

TP TP P H TP TP P H TP TP P H TP TP P H

14 9 14 9 6 9 14 9 14 9 6 9 14 9 14 9 6 9

15 10 15 10 7 10 15 10 15 10 7 10 15 10 7

TP TP P H TP TP P H TP TP P H TP TP P H

pick slide

Chorus
w/*Rhy. Fig. 2

A5 C5/A D5/A G5/A C5/A A5 C5/A D5/A

TP TP P H TP TP P H TP TP P H TP TP P H

14 9 14 9 6 9 14 9 14 9 6 9 14 9 14 9 6 9

15 10 15 10 7 10 15 10 15 10 7 10 15 10 7

TP TP P H TP TP P H TP TP P H TP TP P H

Fly - ing high — a - gain, — *(gain, — gain, — gain, — gain.) -

Full 1/2 P

Full 1/2 P

7 5 5 8 5 7 (7) 5

*w/slight variations ad lib

*Echo repeats

Musical score for the song "Fly - ing high - a - gain." The score is written for guitar and voice. The guitar part is in the key of D major (two sharps) and 4/4 time. The first system shows the guitar playing a melody that corresponds to the lyrics "Fly - ing high - a - gain." The second system shows the guitar playing a more complex melody, with the lyrics "Fly - ing high - a - gain," repeated. The guitar part includes a capo on the 5th fret, indicated by "A5" above the staff. The guitar part also includes a "Full" instruction, indicating a full chord or full sound. The guitar part includes a "Gtr. II out" instruction, indicating the second guitar part is out. The guitar part includes a "7 5 7 6 5 3 0" instruction, indicating a specific fretting pattern. The guitar part includes a "20 17 20 17 19 17" instruction, indicating a specific fretting pattern.

(Gtr. II out) D5/A N.C.

(phase shifter off)

(Oh, no.) — Here we go, — now.

sl. sl.

sl. sl.

w/Rhy. Fill 1 C/A

Chorus w/Rhy. Fig. 2 (1st 4 bars only) (2 times) A5 C5/A D5/A G5/A C5/A

Coda

— Fly - ing high — a - gain, —

*(gain, — gain, — gain, — gain. —

*Echo repeats

— Fly - ing high — a - gain,

A5 C5/A D5/A G5/A C5/A B5/A A5 C5/A D5/A

— gain, — gain, — gain, — gain. —

Fly - ing high — a - gain, —

gain, — gain, — gain, — gain.

G5/A C5/A A5 C5/A D5/A

— Fly - ing high — a - gain, —

gain, — gain, — gain, — gain.) —

Outro w/Rhy. Fig. 2 (1st 4 bars only) G5/A C5/A B5/A A5 C5/A D5/A G5/A C5/A

Gtr. II

sl. sl.

sl. sl.

sl. sl.

Begin fade
A5

C5/A

D5/A

G5/A

C5/A

B5/A

w/Rhy. Fig. 2 (1st 4 bars only)

A5

C5/A

D5/A

*Play w/slight variations ad lib on repeats.

Additional Lyrics

2. I can see through mountains, watch me disappear.
I can even touch the sky.
Swallowing colors of the sound I hear.
Am I just a crazy guy? You bet. (To Pre-chorus)
3. Daddy thinks I'm crazy, he don't understand,
Never saw inside my head.
People think I'm crazy, but I'm in demand,
Never heard a thing I said. (To Pre-chorus)

YOU CAN'T KILL ROCK AND ROLL

Words and Music by Ozzy Osbourne
Randy Rhoads and Bob Daisley

Tune down 1/2 step:

⑥ = E \flat ③ = G \flat
⑤ = A \flat ② = B \flat
④ = D \flat ① = E \flat



Moderately Rock $\text{♩} = 130$
Half time feel

Intro

Badd4 *Gtr. I Aadd2

mf
let ring

*Gtr. I is one acous. gtr. and two elec. gtrs.
w/clean tone and chorus arr. for one gtr.

Badd4 Aadd2

1. 2. 3. Harm.....

H P H P sl. Harm.....

1st, 2nd Verses
Badd4 Aadd2

1. How man - y times - can they fill me with lies - and I - lis - ten a - gain?
2. Look - ing through eyes - of time, mir - rors re - flect - ing their - sto - ries un - true.

**Rhy. Fig. 1

let ring

*2nd time lead vocal is doubled one octave lower (till Chorus).
**Play w/slight variations ad lib when repeated or recalled.

Twist-ing the truth— and they're play-ing a - round— with my—
Prom-is-es, prom-is-es tell-ing me all— of my—

H P H P
H P H P
0 7 0 7 0 0 9 0 8 9 9 0 0 0 0 0

Aadd2 Badd4

head.— O - kay.— The things they will do— and the
glo - ries o - ver - due.— How man - y times— have I

sl. sl.
0 7 6 7 0 6 0 7 6 10 9 0 9 8 8 9

2nd time substitute Fill 1

Aadd2

things they will say— but they don't real - ly un - der - stand.—
heard it be - fore— and I'll prob - a - bly hear it a - gain.—

Harm.
Harm.
0 7 6 12 12 12 0

Fill 1 (Gtr. I)

9 10 12 10 9 0

Tears fill my eyes— when I hear all the cries— for the rea - son to - day.
 King of a thou - sand knights, pawn in a ta - ble fight,— los - ing to - you.

Pre-chorus
 G

And they don't real - ly know— e - ven what they're

(end Rhy. Fig. 1) **Rhy. Fig. 2

(Gtr. I)

*Gtr. II

dist. tone

sl.

*Two gtrs. arr. for one.

sl.

**Play w/slight variations ad lib when repeated or recalled.

Bsus2

talk - ing a - bout.—

And I can't i - mag - ine what

let ring-----

A Bsus2 N.C.

emp - ty heads— can a - chieve.

(Gtr. I out)
(end Rhy. Fig. 2)

let ring

steady gliss.
pick slide

12 14

Chorus

B5 D5 E5 N.C. B5 N.C. Asus2

Leave me a - lone.— Don't want your prom - is - es— no— more—

Rhy. Fig. 3 (Gtr. II)

sl.

2 4 7 9 (9) (9) 4 4 4 2 0

A5 N.C. B5 D5 E5 N.C.

'cause rock - and - roll— is my re -

sl.

(4) 2 4 7 9 (9) (9) 0 2 4 2

B5 N.C. Asus2 A5 Dsus2 D5 A5

li - gion and my law. Won't ev - er change.

P.M.

Dsus2 D5 A5

May think it's strange.

P.M.

To Coda 1.

Bm Bm7 D/A A G5 D/F#

You can't kill rock and roll, it's here to

(2nd time cont. on lower staff)
(end Rhy. Fig. 3)

let ring sl.

14 7 3 2

sl.

Rhy. Fill 1 (Gtr. II)

F#7

F#7sus4

stay, _____ yeah. _____

Gtr. I

Gtr. II

*let ring.....

let ring.....

(Gtr. II out)

6 9 7 9 6 9 7 9 7 9 7 9

(4)
(4)
(2)

*Refers to Gtr. I only (next 2 bars).

Half time feel

Badd4

Aadd2

Gtr. I

H P

H P

7 9 8 0 8 9 7 9 0 0 0 0 0 7 6 7 0 6 0 7 6 0 7 0

Badd4

Aadd2

Harm.
(8va)

Harm.

7 9 8 0 8 9 7 9 0 0 0 0 0 7 6 7 0 6 0 7 6 0 7 0

Half time feel

Guitar solo

N.C.

F#5

N.C.

A5

E5

2. G5 D/F#

it's here to stay. _____

*Gtr. III

dist. tone
w/wah as filter

4 7 7 6 4 (4) 10 9 7 6

*Doubled w/slight variations ad lib till end of solo.

(Gtr. II)

Rhy. Fig. 4

0 2 2 0 2 2 0 2 2 0 2 4 0 2 0

N.C. F#5 N.C. D5 E5 N.C. F#5

8va-----

steady gliss.

pick slide

P

4 7 7 6 7 7 9 9 17 17 (17)15

(end Rhy. Fig. 4)

0 2 2 0 2 2 0 2 4 5 7 9

N.C. A5 E5 N.C. F#5

8va-----

A.H. Full Full Full Full Full

loco P P P P

3

A.H. Full Full Full Full Full

16 17 17 17 17 17 15 14 16 14 16 14 16 14 16 14 16 14

P P P P

N.C. D5 E5 N.C. F#5

P sl.

3

Full

16 14 17 14 17 16 14 16 (16) 0 12 12 * 12 * 12 * 12 * 12 *

*Percussive sounds result from pick muting strings (till end of bar).

N.C. A5 E5 N.C. F#5 N.C. D5 E5

A.H. (8va) 1/2

Full Full Full Full Full

3

A.H. (8va) 1/2

Full Full Full Full Full

12 12 0 11 11 11 11 11 11 11 11 (11) 0 (0)

A.H. pitch F# A.H. pitches: C# C# C# C#

N.C. 8va F#5 N.C. A5 E5

1 1/2 1 1/2 1 1/2

H P H sl. H P

19 19 19 (19) 19 16 17 16 17 17 19 21 19

N.C. F#5 N.C. D5 E5

H P Full sl. H P Full *

14 17 14 17 14 16 14 16 14 16 14 16 14 16 14 16 17 19 17 19

*Let last note fade over next 2 bars (Gtrs. III is then out.)

Bsus4 Gtr. II loco Aadd2 Bsus4 Aadd2

let ring let ring let ring let ring

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Bsus4 Aadd2

let ring let ring steady gliss. pick slide

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

B5 N.C. A5

B5 N.C. A5 sl.

4 4 2 (4) (4) (2) 3 2 2 0 (2) (2) 0 10 2 2 0

B5 N.C. A5

B5 N.C. A5 steady gliss. pick slide

4 4 2 (4) (4) (2) 3 2 2 0 (2) (2) 0 10 2 2 0

B5 A5

3. E - ven the rhymes— that they give me in times— of con - fes - sion ain't true.—

Gtr. I is mixed at low level for remainder of song.

N.C. B5 N.C.

Out - come is ob - vi - ous, all for them, none— for us,

A5 N.C. B5

mean - ing you too.— The things they will do— and the

N.C. A5

things they will say— when they don't real - ly un - der - stand.—

B5

G5

talk - ing a - bout.

And I can't i - mag - ine what

§
(end half time feel)

Coda

G5 D/F# F#5 N.C.

it's here to stay.

slight P.M.

The musical score is presented on three systems. The first system features a treble clef, a key signature of two sharps (F# and C#), and a common time signature. It includes a Coda symbol at the beginning. The melody is written on a single staff, with lyrics 'it's here to stay.' underneath. Chord symbols G5, D/F#, F#5, and N.C. are placed above the staff. The second system continues the melody and includes a 'slight P.M.' instruction. The third system shows the guitar accompaniment with two staves: a standard six-string guitar staff and a bass staff. The guitar staff contains a series of chords and single notes, while the bass staff provides a rhythmic foundation with a repeating pattern of eighth notes.

w/Rhy. Fig. 3

Chord symbols above staff: B5, D5, E5, N.C., B5, N.C., Asus2

Chord symbols below staff: A5, N.C., B5, D5, E5, N.C.

Lyrics: Leave me a - lone. Don't want your prom - is - es no more

A5 N.C. B5 D5 E5 N.C.

'cause rock - and - roll is my re -

Substitute Rhy. Fill 2

li - gion and my law. Won't ev - er change.

(Resume Rhy. Fig. 3)
Dsus2

Mav think it's strange.— I'm born to rock—and roll.—

[illegible]

Gtr. II

Gtrs. II & III (Gtr. II cont. in slashes)

pick slide (steady gliss.)

7 2

2 2 2 2 2

[illegible]

Half time feel

Outro
B5

⑥3fr.
G A5

(end Rhy. Fig. 5)

Rhy. Fig. 5
(Gtr. II)

Gtr. III

w/wah as filter

*w/Rhy. Fig. 5 (till end)

B5

⑥3fr.
G A5

*w/slight variations ad lib

B5

⑥3fr.
G A5

B5

⑥3fr.
G A5

Fdbk.
(8va)
1/2

A.H. pitch: F#

Begin fade

B5

⑥3fr.
G A5

[illegible][illegible]

B5

(6) 3fr.
G

A5

B5

sl.

H

sl.

sl.

sl.

H

sl.

slight vib. w/ba

2-4

4-6

6-7

7-11

9

9

7

6

(6)

6

7

(7)

0

⑥ 3fr.
G

A5
Harm.
(8va)

B5

Fade out

trem. bar

*1

*1

*1

*1

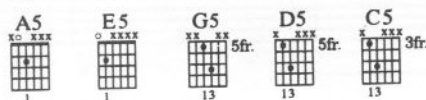
7 7 7 6 6 4 4 4

4 4 2 2 2

*Pull bar up.

BELIEVER

Words and Music by Ozzy Osbourne,
Randy Rhoads and Bob Daisley



Tune down 1/2 step:

⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭

Moderately slow Rock ♩ = 98

w/Riff A (11 times)
***w/gtr. effects ad lib (till double bar)

Gtr. II
Harm.
(15ma)

Intro

*Gtr. I *sl.*

N.C.(E5)

**Riff A.....

mf

Harm.....

2-3

3

5

12 *sl.* 0 7 0 7 7 7 *sl.*

*Bass arr. for gtr.

**Play all repeats and recalled guitar figures w/slight variations ad lib (throughout).

***Includes a number of gtrs. playing random harmonics, trem. bar dives, feedback, pick scrapes, etc.

A.H....
(8va)

1/2

1/2

A.H....
(8va)

5 3 (3) (3) 0 (0)

2

1

*1/2

steady gliss.

trem. bar

1

*1/2

pick slide

(2) 5 0 (0)

*Pull bar up.

w/Riff A (8 times)

*2nd time w/gtr. effects ad lib (till Verse)

**N.C.(E5)
Rhy. Fig. 1

(end Rhy. Fig. 1)

H

sl.

sl.

5 4 2 5

2 3 5 4 6 4

2

6 7 (7) 5

5

sl.

*As before.

**Chord name is implied by bass and reflects basic tonality.

w/Rhy. Fig. 1

4

E5

N.C.

(E5)

B5

Dsus2

1. Watch - ing the time — go and feel - ing be - lief — grow, —
 2. Dreams that have shat - tered may not have mat - tered, —
 3. I'm a be - liev - er, I ain't no de - ceiv - er, —

Rhy. Fig. 2 (Gtr. II)

4

H P P

P.M.

P.M.

let ring

2 0 0 0 0 0 0 0 4 5 4 2 4 2 3 0 0 0 0 0 0 4 2 0

H P P

E5

N.C.

(E5)

E°

w/Rhy. Fig. 2

E5

N.C.

rise a - bove the ob - sta - cles. —
 take an - oth - er point of view. —
 moun - tains move be - fore my eyes. —

Peo - ple be - seech — me, bu
 Doubts will a - rise — though, like
 Des - ti - ny planned — out, I

Fill 1 (Gtr. III) (Gtr. III out)

H P P

P.M.

Gtr. II

(end Rhy. Fig. 2)

*P.M.

2 0 0 0 0 0 0 0 4 5 4 2 4 2 3 0 15 5 17 **/5 15 3 15/3 17 5 17/5 0 0 0 0 0 0

H P P

*P.M. refers to Gtr. II only. **Gtr. III to left of slash.

(E5)

B5

Dsus2

E5

N.C.

w/Fill 1 (E5)

E

To Coda

they'll nev - er teach — me — things that I al - read - y know. — (I know.)
 chas - ing a rain - bow, — I can tell a thing or two. — (That's true.)
 don't need no hand - out, — spec - u - la - tion of the wise. — }

*F#5

E5

D5

N.C.

B5

You've got — to be - lieve — in you - self — or no more will be - lieve in — you. —

Gtr. II

11 9 11 9 7 5 5 4 4 2

*Bass plays F# pedal (next 7 bars only).

E5

N.C.

F#5

E5

D5

N.C.

Im - ag - i - na - tion, like a bird on the wing, —

1/2 trem. bar 1/2

2 0 11 9 11 9 7 5 5 4

w/Riff A (7 times) and Rhy. Fig. 1 (1 1/4 times)
*w/gtr. effects ad lib (till double bar)

B5

D5

N.C.(E5)

fly - ing free for you to - use. — O - kay, — ba - by. —

sl.

4 2 7 5 7 5 7 5

Bridge

Gtr. II

A5

*As in Intro

(Gtr. II out)

6

B5

A5

I can't be - lieve they stop and stare and

6

Gtr. II

(cont. in slashes)

Gtr. IV

let ring let ring
clean tone w/chorus

(7 5) 4 4 2 2 0 0 1 4 1 0 1 4 1 3 4 1 4 1 4 1

Am6 w/Fill 2 E7#5 E7 Amadd2

point their fin - gers, doubt - ing me. Their dis - be - lief sup -

let ring4 sim.

Am6add2 Am6 Gtr. II

press - es them, but they're not blind. It's just that they won't see.

(Gtr. IV out)

Bb5 N.C.(F#7add4)

Riff B (Gtr. III)

Rhy. Fig. 3 (Gtr. II)

P.M.4 P.M.4 P.M.4

*12/0 12/0 12/0 12/0 15/3 15/3

(2)

*Gtr. III to left of slashes.

Fill 2

let ring4

N.C.(F#7add4)

B65

N.C.(F#7add4)

A7(no3rd)

C7

Guitar solo
E5

*Gtr. III is doubled w/slight variations ad lib (till end of solo).

G5

Words and Music by Ozzy Osbourne
Randy Rhoads, Bob Daisley and Lee Kerslake

Tune down 1/2 step:

⑥ = E \flat ③ = G \flat
⑤ = A \flat ② = B \flat
④ = D \flat ① = E \flat



Moderate Rock ♩ = 102

Intro N.C. (Drums) 3 *Gtr. I *sl.* *f* B5 D5/B E5/B

*Two gtrs. arr. for one. *sl.* **Chord names indicated by gtr. and bass (throughout).

E5/B B5 D5/B E5/B
 pain just won't go. — He'll show you no mer - cy. Your
 A.H. (15ma)
 A.H.
 H sl. H sl.
 A.H. pitch: E
 H sl.

B5 D5/B E5/B D5 A5 B5 D5/B
 im - age in his hand, it's use - less to try — es - cap - ing his curs - es. —

E5/B E5 D6sus2/E Asus2/E
 The pins — and nee - dles prick — the skin —

E5 D6sus2/E A5/E B5 D5/B
 — of lit - tle dolls. —

E5/B B5 D5/B E5/B
 Tor —

Full *sl.*
 P.M. — 6 7 9 6 7 9 7 9 10 10 Full *sl.*

2nd verse

B5 D5/B E5/B B5 D5/B

tured and flam - ing, you give birth to hell, — liv - ing a night - mare.

sl.

10 12 10 12

7 7

4 5 7 9 7 9 7 9 9 7 7

E5/B D5 A5 B5 D5/B E5/B

It's — a pit - y, you'll pray for your death — but

A.H. (15ma)

A.H.

4 5 7 9 7 7 9 7 9 7 4 5 7 9 7 7

A.H. pitch: E

B5 D5/B E5/B E5

he's in no hur - ry. The pins — and nee -

sl.

let ring ————— 4

sl.

14 0 14 sl.

D6sus2/E Asus2/E E5 D6sus2/E N.C.

dles prick — the skin — of lit - tle dolls. —

let ring ————— 4

let ring ————— 4

let ring ————— 4

sl.

let ring ————— 4

sl.

14 0 14 sl.

Rhy. Fig. 1

Chorus

A E/A D/A A E/A D/A

No - where — to run, — your fate is in his hands. — Your time — has come,

Rhy. Fig. 1

P.M. 4 P.M. 4 P.M. 4 P.M. 4 P.M. 4 P.M. 4

10 9 9 7 7 (7) 10 9 9 7 7

9 9 9 7 7 (7) 9 9 9 7 7

11 9 9 7 7 (7) 11 9 9 7 7

0 0 0 0 0 4 0 0 2 4 0 0 0 0 0 0 0 0

you'll live to his com - mand. — I'm warn - ing you, — the worst is yet to

(end Rhy. Fig. 1)

P.M.-----4 P.M.---4 P.M.-----4 P.M.---4 P.M.-----4 P.M.---4 H H

(7/7) 4 2 10 9 9 9 7 7 7 (7/7) 4 2 4
0 0 0 0 4 0 0 2 0 0 0 0 0 0 9 9 7 7 0 0 0 0 4 0 0 2 4
0 0

2nd time to Coda I

A E/A D5 E5 B5 D5/B

come. The kill - er who re - mains a mys - ter - y.

Rhy. Fill 1

P.M.-----4

10 9 9 7 (7) 9 9 7 9 7
9 9 9 7 (7) 9 9 7 9 7
11 9 9 5 (5) 7 7 9 7 7

The musical score for 'The Rose Tree' is presented in three systems, each with a vocal line and a guitar line. The key signature is one sharp (F#), and the time signature is 4/4.

System 1:

- Vocal Line:** Starts with a treble clef and a key signature of one sharp. The melody begins on a whole note G4, followed by a half note A4, and a quarter note B4. The first measure is marked 'Full'. The second measure has a 'P' (piano) marking. The third measure is marked 'A.H. Full (8va)'.
- Guitar Line:** Starts with a bass clef. The first measure is marked 'Full'. The second measure has a 'P' marking. The third measure is marked 'Full'.

System 2:

- Vocal Line:** Continues the melody. The first measure is marked 'Full'. The second measure has a 'P' marking. The third measure is marked 'Full'.
- Guitar Line:** Continues the accompaniment. The first measure is marked 'Full'. The second measure has a 'P' marking. The third measure is marked 'Full'.

System 3:

- Vocal Line:** Ends with a whole note G4. The first measure is marked 'Full'. The second measure has a 'P' marking. The third measure is marked 'Full'.
- Guitar Line:** Ends with a whole note G4. The first measure is marked 'Full'. The second measure has a 'P' marking. The third measure is marked 'Full'.

Lyrics:

The Rose Tree, the Rose Tree,
The Rose Tree, the Rose Tree,
The Rose Tree, the Rose Tree,
The Rose Tree, the Rose Tree,

G5

D/F#

(cont. in notation)

Gtrs. I & II

(Gtr. I cont. in slashes)

H

H P

H

*T

H

H P

3

0

2

4

2

4

2

2

3

5

2

5

6

10

10

6

0

1

3

1

3

*T = thumb

Bridge

Gtr. I

You nev - er i - mag - ined such a fate could fol - low you.

Gtr. II

H P H P H P H P H T

2 4 2 4 2 2 4 2 3 0 2 4 2 2 4 2 3 0 2

H H P H T

Fsus2 F A G5

(You nev - er thought it was true.) And when it's your time I won - der how.

H P H P H P H P H P H P H P H

3 1 3 1 3 2 2 4 2 4 2 2 4 2 3 0 2 4 2 2 4 2

H H P H H

D/F# (cont. in notation) Fsus2 A Gtr. I

(I won - der you'll do. how you'll do.) Your kind of trou -

Gtrs. I & II (Gtr. I cont. in slashes) Gtr. II

T H H P H P

3 2 0 3 5 2 5 8 10 10 8 0 1 3 1 3 2 4 2 2 4 2

T H P

G5 D/F# Fsus2 F

ble's run - ning deep - er than the sea. You broke

(I won - der what you're gon - na do a - bout it.)

H P H P H P H P H P H P H P

3 2 0 2 4 2 4 2 2 4 2 3 5 2 5 8 10 10 8 1 3 1 3 1 2

H H P H T H P H P

A

the rules. You've been a fool.) The lit -

H P H P H P H

2 4 2 4 2 4 2

H H P H

D.S. al Coda I

(cont. in notation)

D/F#

Fsus2

G5

tle doll is you, yeah.

1/2 1/2

T

2 8 8 8 3

10 10 10 0

6 6 6 3

T

w/Rhy. Fill 1

E5

Guitar solo

F#5

Gtr. I

Coda I

re-mains a mys - ter - y.

*Gtr. III

1 1/2 1 1/2

4 (4) 4 (4) 2

*Two gtrs. arr. for one.

Full Full

sl. H

Full Full

sl. H

1 2 4 1 2 4 6 5 7 5 9 7 10 9 (9) (9)

*Let fade over next bar
(Gtr. III is then out.)

w/Rhy. Fig. 2
D6sus2/E
8va -----
Gtr. IV

D6sus2/E	Asus2/E	E5
8va.....		

Fill 1 (Gtr. IV)

Rhy. Fig. 2 (Gtr. I)

B5 D5/B E5/B A.H. (15ma) B5 D5/B

H H sl. A.H.

A.H. pitch: D#

E5/B 4th Verse B5 D5/B E5/B

Writh - ing and scream - ing, the pain just won't go. — He'll

P 6 P 6 P 6 P 6 trem. bar 1

B5 D5/B E5/B B5 D5/B

show you no mer - cy. Your im - age in his hands, it's

sl. sl.

E5/B B5 D5/B E5/B D.S. al Coda II

use - less to try — es - cap - ing his curs - es.

Harm. (8va) *1 trem. bar Harm. *1 trem. bar 1/2

*Pull bar up.

Coda II

Outro w/Rhy. Fig. 1 (till end)

A E/A D/A A E/A D/A

come. The kill - er who re - mains a mys - ter - y.

Gtr. III

P.M. P.M. P.M. P.M. P.M.

A E/A D/A A E/A D/A

Full 1/2 Full

Full 1/2 Full

(16) 16 16 16 16 16 (16) 16 16 16 16 14

A E/A D/A A E/A D/A

H P P H P H P

sl. H

(14) 14 15 17 15 14 14 14 14 14 16 12 14 14 14 16 14

A E/A D/A A E/A D/A

Gtr. III

Full Full Full

(14) (14) (17)

8va

Gtr. IV

Full Full Full Full Full Full Full

Full Full Full Full Full Full Full

17 (17) (17) 17 17 17 (17) 17

A E/A D/A

8va Full Full Full Full

(17) 17 17 17 17 (17) 19

8va Full Full Full Full

(17) 19

loco

vib. w/bar (19)

trem. bar 1 2

1 (1) 1 1

A E/A D/A A E/A D/A

8va Full Full Full Full

(19) (19) (19)

loco

vib. w/bar (19)

trem. bar

1 (1)

1½ 1/2

1½ 1/2

(1) 1 (1)

H H H H H P P H P H H

14 16 14 16 14 17 14 17 14 16 14 16 14 16 14 17 17

H H

Begin fade

A E/A D/A

1½

1½

(1) (1) (1)

H H H H H P

14 16 14 17 14 17 14 17 14 17

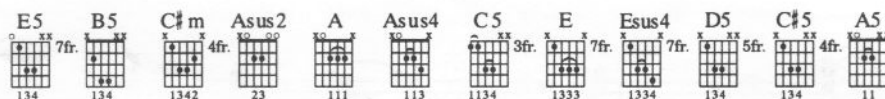
sl. sl.

(17) (17) (17)

0 3 2 4 (4) 2 4 2 3 5 3

TONIGHT

Words and Music by Ozzy Osbourne
Randy Rhoads, Bob Daisley and Lee Kerslake



Tune down 1/2 step:

- ⑥=E♭ ③=G♭
⑤=A♭ ②=B♭
④=D♭ ①=E♭

Moderately slow ♩ = 84

3rd time w/Rhy. Fill 3

Intro E Esus4 E A Asus4 A E Esus4

Rhy. Fig. 1 (Gtr. I)
mp
clean tone
let ring

H P P

3

H P P

H P

Rhy. Fig. 1A (**Gtr. II)
mp
let ring

H

H

H

*Play all gtr. parts w/slight variations ad lib when repeated or recalled (throughout).

**Acous.

1. 2. 1st, 2nd, 3rd Verses

E Esus4 E Esus4 E E Eadd2 E

1. Now I'm back out on the
2.3. See additional lyrics

(end Rhy. Fig. 1)

Harm.

(end Rhy. Fig. 1A)

Harm.

*Gtr I is a combination of gtr. and kybds.
arr. for gtr. (till end of Verse).

Asus4 A Asus2 E Eadd2 E A Asus4 Am7 N.C.

street — a - gain. — It nev - er rains — un - less it pours. —

10 9 7 9 10 8 P
10 10 10 9 10 10 9 7 8 7 9
9 9 9 9 9 9 9 9 9 9

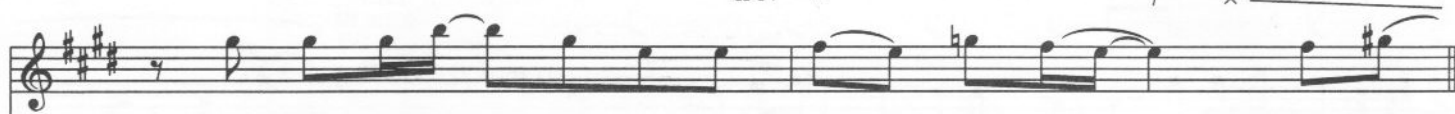
7 0 5 0 7 0 9 9 2 3 3
7 6 7 9 9 2 2 2 1
7 7 0 9 9 0 0 0 0 0 0 0 0 2 3 2 0
P

E Eadd2 E Asus4 A Asus2

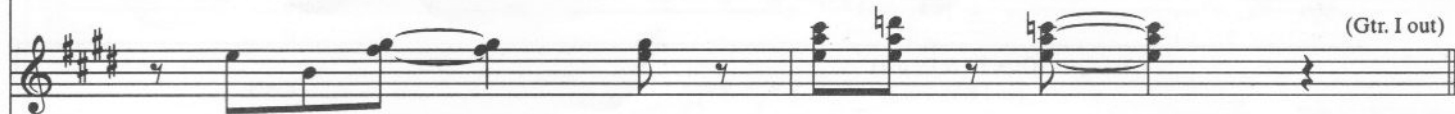
Try to get — back on my feet — a - gain. —

9 9 11 9 10 9 7
10 10 10 9 10 9 10
9 9 9 9 9 9 9

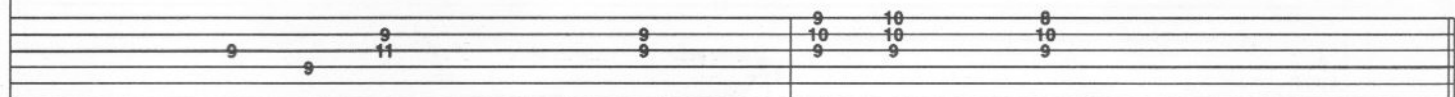
9 9 11 9 9 7 6 5 0
7 7 7 7 7 7 7 7 7
0 0 0 0 0 0 0 0 0



I hear the rag - ing thun - der as — it roars. — To - night, —



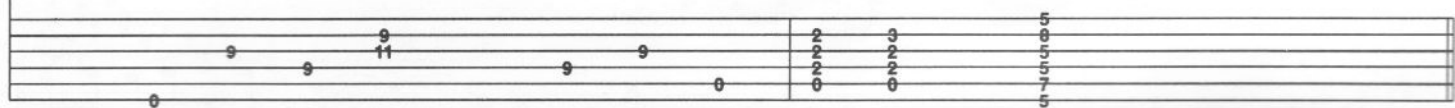
(Gtr. I out)



*Dist. tone



(cont. in slashes)



Chorus

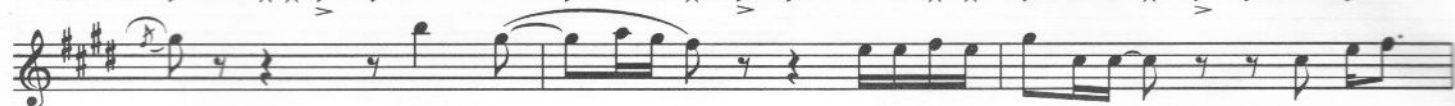
*Gtrs.
II-IV

E5

B5

C#m

B5



to - night. — Is it just a rhap - so - dy — or am I

*Gtr. II plays slashes w/slight rhythmic variations ad lib (till double bar only).

2nd time substitute Rhy. Fill 1
3rd time substitute Rhy. Fill 2

Asus2

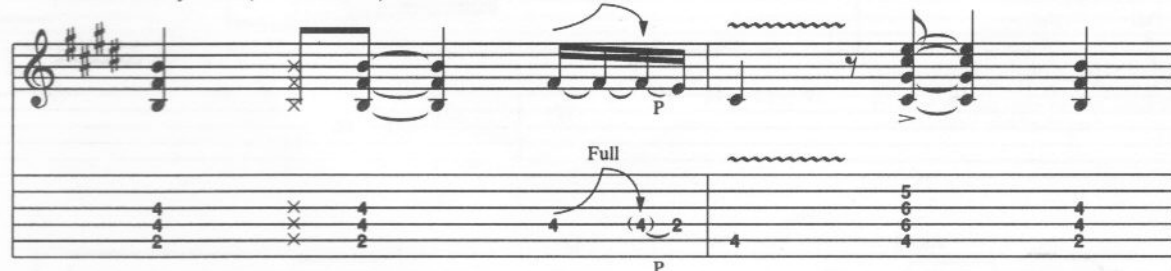
E5

B5

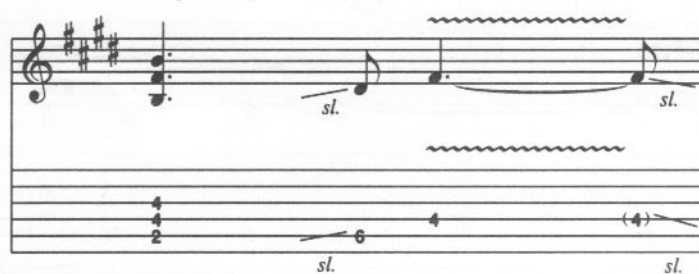


right? — To - night, — to - night. — Is it all a

Rhy. Fill 1 (Gtrs. III & IV)



Rhy. Fill 2 (Gtrs. III & IV)



As I beat my head a - gainst the wall, — run - ning 'round in cir - cles in vain, —

*Gtr. III
loco

Gtrs. III & IV

sl.

**T

let ring4

sl.

*Gtr. II doubled Gtr. III w/slight variations ad lib (till double bar).

**T

**T = thumb

B♭

Gm

F5

I'm feel - ing — three foot — tall. — You

sl. *sl.*

let ring4

sl. *sl.* *P* *sl.*

Dm

C

D.C. (w/repeat) al Coda

don't un - der - stand, — I'm fad - ing a - way, — yeah.

sl.

sl.

Asus2

E5

Rhy.
Fig. 2

Coda

fight.

Gtr. V

sl.

* P T P P T P P T P P T P P T P P

sl. * 7 0 12 0 7 0 12 0 7 0 7 0 12 0 7 0 7 0 12 0 7 0 7 0 12 0 7 0 7 0

1 (1)

*For next 4 bars only, don't pick B's (① 7fr.). Instead, hammer on (tap) w/L.H. middle or ring finger.

C5

C#5

T P P T P P T P P T P P T P P T P P

12 0 7 0 7 0 12 0 7 0 7 0 12 0 7 0 7 0 12 0 7 0 7 0 12 0 7 0 7 0

w/Rhy. Fig. 2 (till end)

(end Rhy. Fig. 2)

E5

A5

T P P T P P T P P

12 0 7 0 7 0 12 0 7 0 7 0 12 0 7 0

21 sl.

Full 3 P

Full P

7 (7) 5 7 (7) 5 7

C5

C#5

P

sl.

P

P.M.

(7) (7) 5 7 5 7 4 5 7 4 5 5 7 7 5 4 5

P

sl.

P

A5

E5

A.H. (15ma)
 sl. steady gliss.
 Full
 T P
 hold bend
 A.H.
 T P
 Full
 T P
 (5) 2 (2) 6 2 10 2 (2)
 19 sl. A.H. pitch: E

C5

C#5

8va
 T P
 1/2
 Full
 sl.
 1 1/2
 trem. bar
 1/2
 T P
 Full
 sl.
 1 1/2
 14 12 15 17 15 17 22

A5

E5

8va
 Full
 loco sl.
 hold bend
 Full
 A.H. (15ma)
 Full
 A.H.
 semi-harm.
 Full
 (22) 22 22
 12 12 14 14 14 12
 19 sl.

C5

C#5

A.H. (8va)
 1/2
 Full
 A.H.
 1/2
 Full
 (12) 14 13 14 14 (14) 12 14 12
 A.H. pitch: B

*With one of gtr's vol. knobs set zero, flick toggle switch back and forth ad lib.

C#5

8va

A5

E5

8va

8va -----

1/2

sl.

sl.

21

*

*Flick toggle switch back and forth
ad lib till end of bar.

C5

C#5

A.H.:
(15ma)

8va ---

Full

[illegible]

A.H. pitches: E

B

C#5
 8va

E5
 8va

C5
 8va

C#5
 8va

A5 *Fade out*

Additional Lyrics

2. I hear the questions surface in my mind
 Of my mistakes that I have made,
 Times and places I have left behind,
 And am I ever gonna make the grade? *(To Chorus)*
3. Don't want your pity or your sympathy.
 It isn't gonna prove a thing to me.
 Good intentions pave the way to hell.
 Don't you worry when you hear me sing. *(To Chorus)*

S.A.T.O.

Words and Music by Ozzy Osbourne,
Randy Rhoads, Bob Daisley and Lee Kerslake

Slow Rock ♩ = 72

Intro
*Gtr. I

Chords: C#5 (4fr.), E5 (7fr.), Dsus2 (5fr.), G5 (3fr.), C5/G (3fr.)

mf *let ring*

Em9 H A/E E7sus4 Em9 Cmaj7/E w/Fill 1 A/E Em7

Moderate Rock ♩ = 152

Triplet feel (♩ = ♩♩♩)

Gtr. II (elec.)

Chords: E5, C(maj7), Asus2, B5, N.C.

f P.M.---4 sl. P.M.---4

E5 C(maj7) Asus2 B5 N.C.

P P P P P P H P

Fill 1 (Gtr. II)

pick sl.

P P

1st Verse

E5 C(maj7) Asus2 B5 N.C.

Now I find_ peace_ of mind, fi - n'ly found a way of think - ing_

3 3 3 3 3

P.M.----1 P.M.----1 P.M.----1

sl.

E5 C(maj7) Asus2 B5 N.C.

Tried the rest, found_ the best, _ storm - y_ day won't see me sink - ing_

3 3 3 3 3

P.M.----1 P.M.----1 P.M.----1

sl.

Chorus

G5 Gm7 A/G C/G

1,2. I can't_ con - ceal_ it like_ I_ know_ I did_ be - fore_

3. Three thou sand sails_ on high_ are_ strain - ing in_ the wind_

(w/Wahwah pedal 3rd time only)

(2nd, 3rd times) pick sl.

sl.

G5 Gm7 A/G

I've got_ to tell_ you now, _ the ship is the read - y wait - com -

A rag - ing sea_ be - low, _ the ship is the read voy - age com -

(3rd time only) *Toggle switch: N B N B N B N

*Turn vol. off on neck (N) pickup so silence is produced when switching from bridge (B) pickup; flick switch in specified rhythm.

What you've learned,— what you've earned,— ship of joy will stop— you fail — ing.—

Coda I

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the beginning of the piece with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody starts with a quarter note G4, followed by a quarter rest, then a half note A4, and a quarter note B4. The bass line consists of a single half note G3. The second system continues the melody with a series of eighth notes and triplets, and the bass line with a series of eighth notes and triplets. The third system concludes the piece with a final melody note and a bass line ending with a half note G3. The score is labeled 'Play 3 times' at the end.

[illegible]

[illegible]

B
Gtr. II (Gtr. III out)

P.M.-----4 P.M.-----4 H P P

B5

pick sl. P P P P

B

P.M. H P P H

Dsus2

Gtr. II N.C. Gtr. III H 3 P (both notes vib.)

2/14 4/16 2/14 4/16 2/14 4/16 2/14 5/17 2/14 5/17 2/14 5/17

*Gtr. II tabbed on right, Gtr. III tabbed on left.

3rd Verse

E5

Wind is high, so am I as the shore sinks

P.M. P P P P

A.H.
pitch: D \sharp

Handwritten musical score for 'The Rose Tree'. The score is written on three systems of five-line staves. The first system contains the first line of music, the second system contains the second line, and the third system contains the third line. The music is written in a simple, folk-like style with a key signature of one flat (B-flat) and a common time signature (C). The melody is primarily composed of eighth and quarter notes. The lyrics 'The Rose Tree' are written below the staves, aligned with the notes. The score is marked with a 'P' (Piano) dynamic and a '1 1/2' (one and a half) measure rest. The piece concludes with a double bar line.

The first system of musical notation for 'The Little Boat' consists of three measures. The first measure contains a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is written on a five-line staff with notes G4, A4, Bb4, C5, D5, E5, and F5. The bass line is written on a four-line staff with notes G3, A3, Bb3, C4, D4, E4, and F4. The second measure contains a treble clef, a key signature of one flat, and a common time signature. The melody is written on a five-line staff with notes G4, A4, Bb4, C5, D5, E5, and F5. The bass line is written on a four-line staff with notes G3, A3, Bb3, C4, D4, E4, and F4. The third measure contains a treble clef, a key signature of one flat, and a common time signature. The melody is written on a five-line staff with notes G4, A4, Bb4, C5, D5, E5, and F5. The bass line is written on a four-line staff with notes G3, A3, Bb3, C4, D4, E4, and F4. The system ends with a double bar line.

E5 C(maj7) Asus2

Gold in sight, shin - ing bright, bright - er than the

sl. sl. P.M.-----4

N.C. D.S. al Coda II

sun that's ris - ing.

Coda II E5

Gtr. I (acous.)

Gtr. II let ring

C A5 D5 Play 4 times

E5

DIARY OF A MADMAN

Words and Music by Ozzy Osbourne,
Randy Rhoads, Bob Daisley and Lee Kerslake

Tune down 1/2 step:

⑥ = E \flat ③ = G \flat
⑤ = A \flat ② = B \flat
④ = D \flat ① = E \flat



Moderately slow $\text{♩} = 88$
Freely

Intro

Aadd $\sharp 4$ *Gtr. I A7add $\sharp 4$ A $^\circ 7$

mp let ring

*One acous. gtr. and two elec. gtrs. w/clean tone arr. for one gtr. (throughout)

Dm6/A Aadd2 Amadd2

Amadd2/G Fmaj7add6 Eadd2

A tempo
E7 N.C.(Am) (E)

(♩ = ♩)

let ring

(E) (end Riff A)

(Am) Riff A1

let ring w/slight P.M.

(end Riff A1) E5 F5 F#5 C5 B5 (cont. in slashes)

*Omit vib. when Riff A1 is recalled.

1st Verse
A5

Gtr. II
($\text{♩} = \text{♩}$)

(Gtr. II out)

dim.

1. Screa - m - ing at the win - dow. Watch me dic - an - oth - er day.

Rhy. Fig. 1 (Gtr. I)

(end Rhy. Fig. 1)

let ring 4 let ring 4 let ring 4 let ring 4 let ring 4 let ring 4

0 4 6 5 6 4 5 3 5 0 4 6 5 6 4 5 3 0

0 4 6 5 6 4 5 3 0 4 6 5 6 4 5 3 0

w/Rhy. Fig. 1

Aadd#4 A7add#4 A°7 Dm6/A Aadd#4 A7add#4 A°7 Dm⁶₉/A

Hope - less sit - u - a - tion. End - less price — I have to pay. —

Detailed description: This is the first staff of music for the song 'The Sound of Music'. It is written in treble clef with a key signature of one flat (B-flat). The melody consists of eighth and quarter notes, with some phrases tied across bar lines. The lyrics are written below the staff, aligned with the notes. Above the staff, a series of chords are indicated: Aadd#4, A7add#4, A°7, Dm6/A, Aadd#4, A7add#4, A°7, and Dm⁶₉/A. The staff ends with a double bar line and a repeat sign.

Gtr. II (♩ = ♩)

A5 G5 F5 G5 F5 G5

San - i - ty, now it's be - yond me; there's no

let ring

7 5 0 5 5 0 3 2 1 3 4 5 3 2 1 2 0 1

w/Rhy. Fig. 1 A5 (Gtr. II out)

(♩ = ♩)

choice.

dim.

2nd, 3rd Verses w/Rhy. Fig. 1 (2 times)

Aadd#4 A7add#4 A°7 Dm6/A Aadd#4 A7add#4 A°7 Dm⁶₉/A

2. Dia - ry of a mad - man. Walk the line — a - gain — to - day. —
3. Voic - es in the dark - ness scream a - way — my men - tal health. —

Aadd#4 A7add#4 A°7 Dm6/A Aadd#4 A7add#4 A°7 Dm⁶₉/A

En - tries of con - fu - sion. Dear dia - ry, I'm here to stay. —
Can I ask a ques - tion to help me save me from my - self? —

Gtr. II (♩ = ♩)

A5 G5 F5 G5 F5 G5

Man - ic de - pres - sion be - friends me. Hear his
En - e - mies fill up the pag cs. Are they

Gtr. I

let ring

7 5 0 5 5 0 3 2 1 3 4 5 3 2 1 2 0 1

A5 F5 G5 A5 G5 F5 G5 F5 G5

voice. me? San - i - ty, now it's be - yond me. There's no
Mon - day to Sun - day in stag - es. Set me

(2nd time Gtr. I out)

w/Riff A (Gtrs. I & II) N.C.(Am) (E) w/Riff A1 (Am) (E)

choice. _____

(*Gtr. I tacet) N.C. Gtr. II (Em) G5 Gtrs. I & II Dadd4

H P 1/2 let ring w/slight P.M. let ring

*Next 2 bars H P

(Gtr. I tacet) N.C.(Em) Gtr. II E°/B♭ A7(no3rd) (Gtr. I tacet) N.C.(Em) Gtr. II

sim.

G5 D (Gtr. I tacet) N.C.(Em) Gtr. II E°/B♭ A7(no3rd) (Gtr. II cont. in slashes)

Gtrs. I & II

©open E (Gtr. II out)

Gtr. II *dim.*

(*let ring*) Gtr. I

Emadd2

Cadd#4 Em7 Esus2

Emadd2 Cadd#4 Em7 Esus2

Bridge Emadd2 Dadd2 Emadd2 w/Fill 1 Dadd2

A sick-ened mind and— spir - it, the mir - ror tells me— lies.—

Rhy. Fig. 2 (end Rhy. Fig. 2)

let ring

*Fill 1

*Two acous. gtrs. arr. for one

w/Rhy. Fig. 2 (6 times)
Emadd2

Dadd2

Emadd2

Dadd2

Could I mis-take my - self — for — some - one who lives be - hind my eyes? —

Emadd2

w/Fill 1
Dadd2

Emadd2

Dadd2

Will he es - cape — my soul — or will he live in — me? —

Emadd2

Dadd2

Emadd2

w/Fill 1
Dadd2

Is he try - ing to get — out or try'n' to en - ter me? —

Emadd2
Gtr. I

3rd time w/Fill 1
Dadd2

Play 4 times

Emadd2

let ring

Dadd2

Emadd2

Dadd2

(Gtr. I out)

N.C.(C)
Gtr. II

(D/F#)

N.C.

E5

C

sl.

H P P

H P P

sl.

3 5 3 5 3 2 2 3 2 0

H P P

sl.

5 4 5 5 4 5

N.C.

F#m7

N.C.(C)

(D)

E5

N.C.

C

sl.

P P.M. 4

P H P P

P.M. 4

P.M. 4

sl.

5 4 5 5 4 5

0 2 2 2 2 3 2 3 5 4 2 0

P H P P

sl.

5 4 5 5 4 5

A5

• TABLATURE EXPLANATION/NOTATION LEGEND •

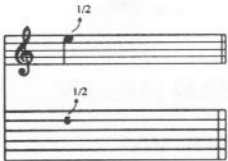
TABLATURE: A six-line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:

1st string - High E			0
2nd string - B		10	0
3rd string - G		9	1
4th string - D			2
5th string - A	3		2
6th string - Low E			0

5th string, 3rd fret 2nd string, 10th fret and 3rd string, 9th fret played together an open E chord

Definitions for Special Guitar Notation

BEND: Strike the note and bend up $\frac{1}{2}$ step (one fret).



BEND: Strike the note and bend up a whole step (two frets).



BEND AND RELEASE: Strike the note and bend up $\frac{1}{2}$ (or whole) step, then release the bend back to the original note. All three notes are tied; only the first note is struck.



PRE-BEND: Bend the note up $\frac{1}{2}$ (or whole) step, then strike it.



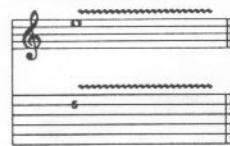
PRE-BEND AND RELEASE: Bend the note up $\frac{1}{2}$ (or whole) step, strike it and release the bend back to the original note.



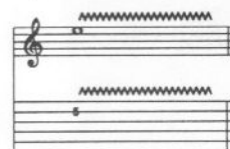
UNISON BEND: Strike the two notes simultaneously and bend the lower note to the pitch of the higher.



VIBRATO: Vibrate the note by rapidly bending and releasing the string with a left-hand finger.



WIDE OR EXAGGERATED VIBRATO: Vibrate the pitch to a greater degree with a left-hand finger or the tremolo bar.



SLIDE: Strike the first note and then with the same left-hand finger move up the string to the second note. The second note is not struck.



SLIDE: Same as above, except the second note is struck.



SLIDE: Slide up to the note indicated from a few frets below.



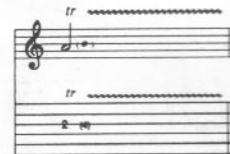
HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



PULL-OFF: Place both fingers on the notes to be sounded. Strike the first (higher) note, then sound the lower note by pulling the finger off the higher note while keeping the lower note fretted.



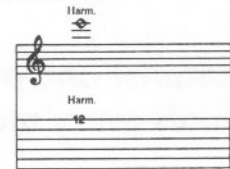
TRILL: Very rapidly alternate between the note indicated and the small note shown in parentheses by hammering on and pulling off.



TAPPING: Hammer ("tap") the fret indicated with the right-hand index or middle finger and pull off to the note fretted by the left hand.



NATURAL HARMONIC: With a left-hand finger, lightly touch the string over the fret indicated, then strike it. A chime-like sound is produced.



ARTIFICIAL HARMONIC: Fret the note normally and sound the harmonic by adding the right-hand thumb edge or index finger tip to the normal pick attack.



TREMOLO BAR: Drop the note by the number of steps indicated, then return to original pitch.



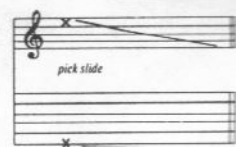
PALM MUTE: With the right hand, partially mute the note by lightly touching the string just before the bridge.



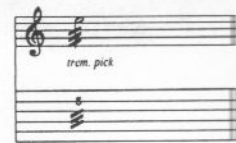
MUFFLED STRINGS: Lay the left hand across the strings without depressing them to the fret-board, strike the strings with the right hand producing a percussive sound.



PICK SLIDE: Rub the pick edge down the length of the string to produce a scratchy sound.



TREMOLO PICKING: Pick the note as rapidly and continuously as possible.



RHYTHM SLASHES: Strum chords in rhythm indicated. Use chord voicings found in the fingering diagrams at the top of the first page of the transcription.



SINGLE-NOTE RHYTHM SLASHES: The circled number above the note name indicates which string to play. When successive notes are played on the same string, only the fret numbers are given.



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FLYING HIGH AGAIN
YOU CAN'T KILL ROCK AND ROLL
BELIEVER
LITTLE BOLLS
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